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LONDON LETTER.

London, April 2.

The International Society of Sculptors, Painters and Gravers gave their annual evening reception prior to the opening of the society's tenth exhibition, and several visitors who failed to be awed by names and the prestige of France began to wonder, after looking around the walls of the Grafton Gallery, whether there was not something ominous in the date (April 1).

Of course there are some good works in the collection, but far too much encouragement is given to mere eccentricity and the majority of the exhibits are summary to the extreme. Painters seem content to show their first "lay in" and make no attempt to carry their work to intelligible realization. Faces with features become consequently something of a rarity, and a grim determination not to produce the "pretty-pretty" results too often in a mere display of amorphous ugliness. A typical example of this sort of painting is Vuillard's "Gens autour d'une table," which is given a place of honor. The want of finish may be due to the fact that the work is executed in distemper, but this does not explain why one of the seated figures should have a complexion like an underdone beefsteak, and the wistful youth looking over his shoulder should be armless. Another Vuillard, showing an almost bird's-eye view of a group on a beach, may be technically smart, but is curiously unpleasant in its suggestion of everybody being about to be tipped out of their chairs.

It is a relief after these chaotic canvases to come upon Valotton's "Femme au miroir," which if somewhat "tight" in delineation and brushwork is still sane and intelligible. Forain's court scenes are summary in a Daumier spirit, but they are sober in color and expressive in brushwork. Lucien Simon's "Les Foins" is vigorous and full of movement, but it would be better if all the figures had the faces as well realized as the woman in the foreground to the right. But figures only a few feet off become featureless and the middle distance again approaches the chaotic.

This regrettable tendency to crudity in form and color has affected many of the British exhibitors, who have willingly exposed themselves to be inoculated by the wildest extravagances of irresponsible young Frenchmen, and beside these exhibits a leavening of loaned works by Monet, Manet, Pissarro and Boudin are classic in their simplicity and severity. Of these the most important is Manet's "Ecce Homo," an example of his Spanish manner.

The best landscape by a living man is D. Y. Cameron's "Stone Quarry," effective, if a trifle too dramatic in lighting, solidly painted and robust in tone. Gerald Kelly's "A Manda Lady" is a sober, well-modelled portrait, and Zuloaga's "Poete Improvisateur" is monumental in pose and soundly constructed, although the face is provokingly degraded in tone and unpleasing.

American art is very sparsely represented, although there is a fine Mary Cassatt, "La Tasse de Thé," sweet in color, nice in pose and delicate in handling. There is also a group of etchings by Joseph Pennell, but the real feature of the drawing section is a collection of some thirty studies of animals and figures by the late John M. Swan. It is something of a triumph for the Academy to have thus provided perhaps the sanest and most interesting group of works in the exhibition.

Sculpture is very little in evidence, although a torso by Rodin is placed in the centre of the first gallery, and

works by Swan, Tweed and Bourdelle are scattered among the pictures. But the Grafton Galleries have no distinct place for statuary as the New Gallery had, and the debut of the society in its new home is far from impressive.

An exhibition of paintings entitled "Romance and Arabesque," by W. Alison Martin, was privately viewed at the Bailee Gallery (13 Bruton Street, Bond Street), on Saturday, April 2. Mr. W. K. Russell's painting "The Barber's Shop" has been acquired for the Dublin Gallery of Modern Art.

The current exhibition of the Women's International Art Club at the Grafton galleries contains, in addition to many modern works of distinction, good examples of Titian's contemporary, Sophonisba Anguisciola, Angelica Kauffman, Vigee le Brun, Rosa Bonheur and other distinguished women-painters of the past. The work of the first named has excited considerable interest and in the cool tones and suave technique of Sophonisba Anguisciola and some critics here see an anticipation of the style of Velasquez.

Among the works by living artists at this exhibition the most remarked are the admirable color prints by Mary Cassatt, the vigorous portrait of "Elizabeth Williamson at Wemmergill" by Mrs. Swynnerton, the decorative landscapes of Isobel Dods Withers and Elise Thompson, "The Harvest" by Lily Defries and a deliciously high keyed study of "Fruit and Flowers" by S. de Karlowaska (Mrs. R. P. Bevan).

OBITUARY.

Sir William Q. Orchardson.

Sir William Quiller Orchardson died in London Wednesday last. He was born in Edinburgh in 1835, entered the Trustees Academy in 1850, and his first paintings were exhibited at the Royal Scottish Academy. He went to London in 1863 and five years later was elected Associate of the Royal Academy, in 1877 was made a Royal Academician, and in 1907 was made a knight.

Among his best known pictures are "The Challenge," "Napoleon on Board H. M. S. Bellerophon," "The Mariage de Convenance," "The Salon of Mme. Récamière" and "In the Gloaming."

Sale of Modern Pictures.

The Anderson Art Galleries announce an important sale at the Carnegie Lyceum for Tuesday and Wednesday next, April 19-20, at 8.30 o'clock, that of the private collection of representative examples of modern Dutch and French masters, owned by Mr. S. Hope-Johnstone, with pictures from other collections.

There are good examples in the sale of Diaz, Dupre, Ziem, Romney, Dagman-Bouvéret, Henner, Jacque, Bosboom, Guardi, Manet, Israels, Mesdag, Weissenbruch and other noted painters. The pictures are now on exhibition at the Anderson Galleries, No. 12 East 46th St.

The Holden Collection Sale.

The closing exhibition and sale of the present season at the American Art Galleries will be that of the very important collection of rare American and fine etchings formed by the late Edwin Babcock Holden. The collection will be on view at the galleries from Monday next, and will continue until the days of sale: April 21 to May 5, inclusive, at 2 and 8 o'clock each day.

The past decade has witnessed the dispersal of three very important collections of engravings; those of Dr. Charles E. Clark, Hampton L. Carson, and James T. Mitchell. The Holden collection exceeds any one of these in the number of individual prints, in the variations and states, and in the number of excessively rare, unusually important and unique items. On the basis of the Baker Washington numbers, it has a larger percentage than any of them. The collection is further noteworthy for the unusually fine condition of almost every important item.

PARIS LETTER.

Paris, April 6, 1910.

The exhibition by M. Fernand Le Gout-Gérard, at the Galerie Petit, of one hundred and twelve numbers is mostly composed of Brittany marines and market subjects. This painter is well known for the beautiful grouping of his Brittany peasants. Perhaps the strongest piece of painting and by all means the simplest, is "La Mer," with a deep, heavy blue-green sea and a big rolling mass of clouded sky boldly painted. "Sur les hauteurs de Camaret," bought by the State, is a bird's-eye view looking over a town towards the sea, with dark figures in the foreground and sleepy in atmosphere.

"Mariage Breton" is a church interior flooded with sunlight, while "Eglise de Lanriec," also an interior, is beautiful for its low tones. "A Saint-Guénolé" is a heavy mass of moving water. "Sur la passerelle" shows a rich sunset falling on brilliant sails of fishing-boats with a shadowed foreground, and "Rentrée de barques de pêche" is another sunset with approaching boats in a heavy atmosphere. Much the same is "Dans le port" in its quality of sea-air and color. "A la fontaine, Concarneau" and "Le Bureau de tabac de Concarneau" are warm twilights with lighted lamps and have a rich harmony of deep color tone. "Baignade" shows a red building, brilliantly lighted by the sun, and reflecting in water with bathing figures and a boat. "Soirée calme" is an orange sunset on a calm sea with fishing boats silhouetted, and throwing their long reflections, and "Bateaux pêcheurs" is a blood-red sunset in a heavy atmosphere with silhouetted masts of ships.

Joseph E. Southall exhibits a number of pictures, curious in this twentieth century for their classical feeling, after the manner and influence of the Memling school and the Pre-Raphaelites. The decorative quality and accuracy of drawing are distinctive features with this painter. To mention only a few, "l'Eté" is a finely drawn head in profile with a landscape background. "Sainte Dorothee et ses soeurs refusant d'adorer l'idole" is a group of figures in brilliant costumes, and around the head of Sainte Dorothee is a halo of gold leaf set with eight amethysts into the painting. "La Belle à la fontaine" shows a golden robed figure at a fountain with some pigeons painted in finest detail, and "Chaumières de pêcheurs Anglesey" is a landscape painted in minute detail.

It is reported on good authority, although not yet generally known, that in May or June there is to be an exhibition at the Galeries George Petit of one hundred masterpieces of the 1830 school. The entire exhibition will be made up of loans from private collections. From the Chauchard collection alone some ten or more pictures will be loaned, among which will be the famous "Angelus."

A monument by Bertrand Bouteé to Horace Wells, the American dentist, who first proved the practical possibility of anæsthesia as applied to surgical operations, has been erected in the Square des Etats Unis and was recently unveiled.

Knoedler and Company have just purchased a small painting by Jules Dupré, a French landscape in a rich, mellow, deep color and with big clouded sky.

Through the kindness of Mr. Jacques Seligmann, I was enabled to see Mr. George Gray Barnard's two titanic marble groups entitled "The Life of Humanity" for the grand porch of the State Capitol of Pennsylvania at Harrisburg.

These immense and beautiful works have taken Mr. Barnard over six years to execute. They comprise some thirty nude figures nearly twice life size, and are to have the place of honor in the Salon des Artistes Français. The American Government has undertaken to make the exhibit at the Salon, and to bring the marbles from Moret, where Mr. Barnard has his studio, place them in the Grand Palais, and afterwards ship them to America at a cost of some \$3,000.

The many American painters who studied at the "Académie Colarossi" will regret to learn that it is to be sold on April 18. This famous old academy, founded in 1815, was written of by Zola and other authors but is now financially embarrassed.

The critics give places of honor in the Salon of the National Society of Fine Arts, which opened on Wednesday to the works of Lucien Simon, whose large "The Pursuit" and "The Bath," they say, class him as a master. They also accord high praise to La Touche, Delacroix, Blanche Le Villain, Levy-Dhurmer, Aman-Jean, Cottet and l'Hermitte.

Numerous topical pictures, including scenes of the recent flood in Paris, are exhibited, and there is a sardonic caricature of Mme. Steinheil by Jean Weber and a large historical canvas by Thebenot, glowingly representing Louis Blériot landing at Dover.

W. D. Jewett is the only American sculptor who has an exhibit, but in the division of miniatures, etchings and drawings the American artists, Donald MacLaughlin and J. J. Mumford have prominent places. Among other American artists represented are Helena Dunlop, Julian Dwight, Florence Folsom, Edward Grenet, J. R. Hopkins, Francis Lea, Lucy Lee, Ethel Mars, J. W. Morrice, John Noble, Abram Poole, Ida Proper, Grace Ravelin, S. M. Roosevelt, Edwin Scott, J. P. Ullmann and Julius Rolshoven.

Important Sale of Antiques.

A sale of unusual importance of antiques and of Moyen Age marbles, jewelry, ceramics, bronzes, ivories, etc., from the collections of Dr. B. at de M. C., will take place at the Hotel Drouot, Paris, Galleries No. 7 and 8, on the afternoons of Thursday, May 19 to Saturday May 21, inclusive, at 2 o'clock. A private reception will be given Monday afternoon May 17, and a public view Wednesday afternoon, May 18. The auctioneer will be M. Lair Du Breuil, and the sale will be held under the direction, as experts, of Mm. C. E. Canessa of Paris, Naples and New York, and M. Arthur Sambon of Paris.

The illustrated catalogue, which can be seen at the office of the AMERICAN ART NEWS, shows that the collection is especially rich in moyenage objects. It contains a magnificent replica of a fragment of the Venus des Jardins of Alcamane, a marble statue of Paros, representing Triptoleme, a bust of an Old Man of 1 B. C., two great marble chests of the XII century, a bronze bust of Venus of the III century, found in Spain, a large bronze Hydrie of the III century, a large terra-cotta sarcophagus of the IV century B. C., topped with a large draped statue of a woman, a Grecian vase in the style of Sotades, and numerous other objects of rare beauty and value. This sale should especially interest American collectors and antiquaries.

The Linde Sale.

Lack of space prevented entire mention of the sale of the pictures owned by the late Dr. Hermann Linde, held March 31, April 1, at the Fifth Avenue Auction Rooms. "The Feast of Herod," attributed to Rubens was sold to H. Van Slochem for a Canadian collector for \$5,250 and a "Portrait of a Gentleman," attributed to Frans Hals, was secured by the same buyer for \$225. "Repentant Magdalen" and "Christ Triumphant Over Sin and Death" attributed to Rubens was sold to a Mr. Franklin for \$1,000 and \$300 respectively. "Portrait," attributed to Lawrence was sold to J. C. Evans for \$30 and "Child, crying, in a Bath," attributed to Romney was sold to the same buyer for \$170.